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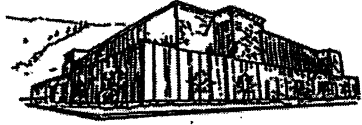
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**relation**

by

Christopher Meyer

B.F.A. Sculpture, University of South Dakota, 2000

Presented in partial fulfillment of the requirements

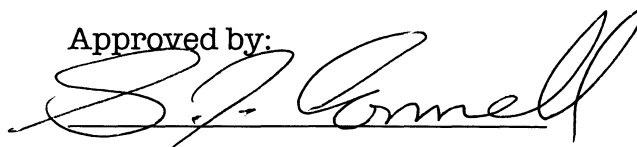
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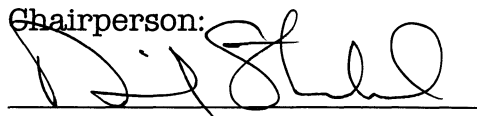
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December 2003

Approved by:

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### **Abstract**

The exhibition *relation* is a series of sculptures consisting of two related groups of work, *Constructions* and *Pairings*. Both bodies of work seek to establish an aesthetic dialogue based on formal, physical, and emotional relationships.

The *Constructions* are large and time-consuming works. The processes used to create many of these sculptures are rather lengthy and, in turn, become meditative and consuming. The process takes over and I become a conduit feeding into the sculpture. Rather than simply declaring my intentions for the work, I seek a unity between the creative process and the creator.

I have chosen to use certain processes and materials for their individual properties in relation to each other. For example, in the sculpture *Entropy* I have carved a form out of larch and ponderosa pine. In combination with these materials and processes, I also used fire to shape or carve a portion of the sculpture. It is the relationship between the wood and the fire, which simultaneously causes the destruction and creation of the work with honesty and integrity to the material. The sculptures in this group of work are all non-objective in form, meaning that they are neither representations nor abstractions of reality. Rather, they are pure forms, pure emotion, and pure communication.

The *Pairings* are smaller and generally more direct works, which deal with the physical relationships of scale, movement, and tactile sensations. Because of their lesser scale the *Pairings* are more easily perceived as intimate objects. The audience is more inclined to physically manipulate these works. The *Pairings* are also created with more found materials that can be easily identified and function as a means to a common or everyday association.

*relation* is about self-exploration and development as determined through process, physical and cognitive interaction, and comparative relationships.

## Preface

r e l a t i o n

=

process {relationship} content

+

aesthetic {relationship} form

+

material {relationship} process

+

experience {relationship} physical

+

empathy {relationship} material

“Whatever may be the means, or whatever the more immediate end of any kind of art, all of it that is good agrees in this, that it is the expression of one soul talking to another.”<sup>1</sup>

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<sup>1</sup> John Ruskin, *Wisdom of the Ages*, ed. Mark Gilbert (New York: Garden City Publishing Company, Inc., 1936), 23.

## **Contents**

Title Page	i
Abstract	ii
Preface	iii
Table of Contents	iv
Introduction	1
Body of Work	4
a) Artistic Philosophy	
- Materials and Processes	
- Historical Influences	
b) Explanation of Works	
Conclusion	18
List of Terms	
Images	
Selected Definitions	
List of Images	48
Bibliography	51

## **Introduction**

There is an initial emotional/personal thrust to my work. This foundation is the constant need to create and is a means to self-exploration and self-expression. It is a constant flow of ideas.

I am looking for a feeling of unity within the work, unity as it applies to my own relationship to the work and to my environment, unity developed within the form, the materials, the process, and the environment of the sculpture.

On an operational level, I gravitate towards sculpture because of its physical activity. I have always enjoyed working with my hands and the physical manifestation of the building process. This affinity is represented in my sculpture through craftsmanship towards materials and process. I am enthralled with the visual and tactile possibilities of sculpture. We live in a time when there is so much variety in terms of materials available to sculptors. In addition to traditional sculpture materials, industry and technology have provided sculptors access to a plethora of materials ranging from high-strength lightweight composites, to over-abundant packing materials, the residues of a throwaway society. Each material carries its own content and its own truths. I, in turn, search for a way to use these materials to express my own convictions and still remain true to the materials and to the work. To accomplish this principle requires a degree of sensitivity to the material or process. Attention must be given to

the properties of each material and a process chosen to best suit the material.

Today is also a time of incredible busyness; our lives continually grow more and more complicated. Technology had promised to simplify our lives, to make more time for ourselves. However, technology has filled our days with an increasing amount of tasks, it has allowed us to accomplish more, but this ability has actually left us with less time for ourselves, our families, our friends, our lives. In juxtaposition to this trend I gravitate towards a more unified and minimal aesthetic. I find pleasure in the purity of form. I am an object maker. I make objects because they have the potential to slow or calm a viewer down so that he or she may enter into a place where he or she can relax, where they can feel a connection. I too seek this place; I often use rather laborious processes. This allows me the opportunity to lose myself and then find myself in the process; the creative act becomes an almost meditative state in which I search for unity and a sense of self.

On another level, I find myself increasingly interested in the audience. I find that I want the audience to touch the work and experience it on a more personal level. When people touch something and feel it, they often times have a stronger connection to that object. It is the difference between looking at someone and holding someone. When the audience becomes physically engaged with the sculpture, they are able to have a stronger emotional response.



The exhibition *relation* consists of two related groups of sculpture. *Constructions*, which are larger in scale and involve a more time consuming process, and the *Pairings*, which are smaller in scale and involve a more direct process utilizing more found materials.

Upon entering the gallery one will notice a long, narrow table, running the length of the right wall in the center hallway. This table, standing three feet four inches high and two feet wide, holds some thirty-seven *Pairings*. These small sculptures are scattered across the length of the table and create a dynamic spatial arrangement playing off changes of both scale and perspective. The height of the table is intended to focus the audience on the sculpture by bringing the sculpture closer to their space. This combined with the various found materials used in the *Pairings*, creates a more intimate environment.

The largest room of the gallery contains the *Constructions*. In contrast to the work in the hall this room holds only six sculptures, five *Constructions*, and one larger *Pairing*. However, the space required by these sculptures is much larger. The scale is life-sized and relates to objects of human interaction such as furniture or vehicles. The entire space in the large room of the gallery is almost totally controlled by the sculpture. Even the walls have been painted grey to fade out and yield to the sculpture.

## **Body of Work**

### **a. Artistic Philosophy**

“We have created (Art) in thinking about ourselves, about our own satisfaction. We created it for our sole and unique use; it’s a little like masturbation.”<sup>2</sup> I share Duchamp’s view of why art is made; my work is first of all autologous, meaning it is created by me, through me, and for my being. My ideas, my emotions, and experiences are my creative essence. They are the foundation of every sculpture I create.

I wrote before of unity within many different aspects of the work. Part of what drives me is the search for unity within myself. The activity of creating sculpture allows me to search for a sense of self, an understanding of or connection to who I am and how I fit into this place and this time. My work is a communication of this relationship.

I also seek unity within the form of my sculpture, my aesthetic centers on simple purity of form. I align my aesthetic with those of Process Art, Minimalism, and Formalism. I am preoccupied with the way form and space interact, and on a formal level this relationship is the content of the work. I agree with Richard Serra’s stance that the primary elements of sculpture are: material and process, mass, weight, volume, scale and plane, site and context.<sup>3</sup> I seek to create an aesthetic dialogue between

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<sup>2</sup> Dawn Ades, Neil Cox, and David Hopkins, *Marcel Duchamp* (New York: Thames and Hudson, 1999), 71.

<sup>3</sup> Jan Garden Castro, “Richard Serra, Man of Steel,” *Sculpture Magazine*, January/February 1999 Vol. 18 No.1, 16 – 23.

differing materials, related forms, and a variety of processes within a non-objective form.

I choose to make sculpture because of its presence, its reality. Despite this blossoming digital age, we are still tied to the physical world; sculpture is best suited to engage the viewer within this physical relationship. As previously stated, I am an object maker. Objects have the potential of interaction or engagement. Many of the sculptures I create have the look or feel of a utilitarian object although their uses are never apparent. I purposefully play on the notion of function in order to evoke an impulse in the viewer to interact with the sculpture. This idea is related to the Fluxus notion of experience. One of the ideologies of Fluxus thought was that the audience should actively participate in the art experience. Participation meaning physically engaging, interacting, touching, playing, acting, singing, etc., with the art work. This participation was intended to bring the experience of art closer to the experience of life.<sup>4</sup> Interaction and touch are important as a means to a more intimate relationship or connection between the sculpture and the viewer. Physically engaging the sculpture can imbue the sculpture with a different context. When a viewer touches an object, he or she is more likely to have a stronger connection to and understanding of that object. Interaction acknowledges the physicality of sculpture, which is equally as important as its visual

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<sup>4</sup> Elizabeth Armstrong and Joan Rothfuss. *In The Sprit of Fluxus*, (New York: D.A.P./Distributed Art Publishers, 1993), 16.

qualities. Interaction also enables the audience to have a stronger emotional response.

Materials and processes are a considerable focus of my sculpture. It is through their application that I apply the elements of purity, unity, engagement, and interaction. Materials and processes are also what oftentimes lead me to aesthetic decisions. Although I am employing the process, it is often the process itself, which to a certain extent directs my hand or feeds my ideas.

Much is offered up in process. Paying attention to the process frequently yields information that can be applied back into the work, to another idea, or become an idea for a sculpture itself. Sensitivity to the process is related to the DADA notion of chance in the operation or process of creation, but differing from DADA in that I am not directly applying chance in the process but being aware and allowing for thoughts generated by the process to contribute. Many of the processes I practice are very lengthy in time and in turn become consuming. I become a conduit feeding into the sculpture my own desires but also digesting the import of the process and reapplying it back into the sculpture. The practice of letting the process lend the creative act is related to the ideals of Process Art. The process of creating sculpture, as it relates to the search for unity within the work and a sense of self, is the art and the sculpture is a byproduct.

My process of creating sculpture is comprised not only of self-exploration and expression, but also of play and intuition. I arrive at many

of the forms I make through various intuitive decisions involving the notion of play. Several of the *Pairings* were created as a sort of visual, physical, and cognitive toy. Play happens first in the studio when I combine various found materials, and use different textures, colors, shapes, context, etc. towards the end form of this “toy.” This studio play is more cognitive and visual. Physical engagement or audience participation with the “Pairings” leads to a more traditional notion of play.

Today, sculptures are being created out of almost every material imaginable, encompassing traditional materials of bronze, iron, wood, steel, plaster, and stone, a variety of body fluids, natural materials, synthetic composites, and computer generated digital media. I seek to use materials that oppose the hectic over-activity of today’s lives. The computer is a tremendous tool, which has still not yet reached its potential. The computer has contributed to societies over-activity and also lacks intimacy; intimacy is a key component to forming a connection to and experience of a work of art.

My primary method of creating sculpture revolves around wood working, but my materials are not limited to wood. I find that I gravitate towards natural materials; wood is often compatible with these materials. I enjoy all of the different working methods and the variety that wood offers. The traditions of woodworking and notions of craftsmanship attached to it are something that I consciously aspire to, whether I’m working subtractively or employing fabrication processes. I take pride in

the proficiency of my woodworking skills, and constantly seek to acquire new skills.

My studio techniques and aesthetic are most closely allied with those of Martin Puryear. Puryear is a descendant of both Modernism and Post-Minimalism in the fact that his sculptures are expressions of purity of form, truth to materials and process, a focus on the physical, as well as, the emotional experience of art.<sup>5</sup> I relate to his use of materials, most of which are natural, and to his processes, which draw from the notions of craftsmanship and traditional woodworking techniques. Puryear also works slowly with involved fabrication processes, letting the process remain visible in the finished work. For this reason his work has a strong sense of a physical and humanistic connection, something that I strive for in my own work.

Material can be the main impetus for sculpture. Tara Donovan accumulates mass quantities of common utilitarian items and arranges them in such a way that an aesthetic transformation takes place. In her latest work *Haze* (2003) this transformation is quite a successful illusion. At first glance *Haze* appears to be a twelve and a half foot tall cloudbank extending the length of the forty-two foot wall. Closer examination reveals that the piece is actually an immense stack of clear plastic drinking straws undulating across the surface of the wall. With the accumulation of nearly

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<sup>5</sup> Neal Benezra. *Martin Puryear*, (New York: Thames and Hudson, The Art Institute of Chicago, 1991), 50.

two million straws, *Haze* transcends the material and becomes an aesthetically beautiful object.<sup>6</sup>

I differ from Donovan in that I seek to explore the relationship between varying materials and processes and do not accumulate mass quantities of one material until it becomes an illusion of something else. I search for a transformation to transpire as a result of the combinations of several materials. As an object-maker, I draw more from the process than Donovan, who makes it a point never to alter the nature or originality of the material or disguise it.

Each and every material carries its own content, limitations, and convictions. In using each material, I search for a way to apply these materials to my ideas and still remain true to the material. Sensitivity is essential in this search and attention must be paid to the integrity, function, peculiarities, and associations carried by each material. Empathy is one of the most important aspects of my work. There must be an understanding of each material to find a process that best addresses the issues relating to that material, and to apply it to a harmonious, unified form.

Wharton Esherick comes to mind when thinking of this type of empathy towards materials. Esherick began his artistic career as an impressionistic painter in the early twentieth century and did not begin working with wood until 1919, carving frames for his paintings. It was not

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<sup>6</sup> Lilly Wei, "Materialist," *Art In America*, October 2003, 101 - 102.

until his friend, the writer Sherwood Anderson, told him that his frames were better than his paintings that Esherick began to intensely explore wood. Esherick was primarily known as a master carpenter. His knowledge of wood was immense and his work varied from stools and chairs, to the construction of his home and studio in the Pennsylvania hills, to woodcut prints, and wooden sculptures. There was practically nothing that he could not build from wood. His friend, the architect Louis Kahn, once said, "Trees were the very life of Wharton. I never knew a man so involved with trees. He had a love affair with them, a sense of oneness with the wood itself."<sup>7</sup> Esherick was not hampered by his loyalty to and understanding of his material, nor sentimental about hand-working wood. On the contrary, he offered, "I use any damn machinery I can get hold of...I'll use my teeth if I have to. There's little of the hand, but the main thing is the heart and the head."<sup>8</sup> Although I seek to remain true or honest to the materials I use, I also seek a balance between my material convictions and creative ideas.

b. **Explanation of Works**

***Constructions:***

The impetus behind the creation of the *Constructions* is multilayered. There is the relationship between the materials and the process, the formal

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<sup>7</sup> Michael Stone. "Wharton Esherick – Work of the hand, the heart, and the head." *Fine Woodworking*, November/December 1979, 50 – 57.

<sup>8</sup> Ibid., 55.



considerations, the physical relationship between the sculpture and the viewer, and personal emotional relationships. I combine all of these relationships, all of this content into a unified whole.

The *Constructions* are displayed in the largest room of the gallery. The space of the room is empty except for six sculptures. The atmosphere of this room has been manipulated to create a unified and commanding sense of place. The walls have been painted a blue-grey to fade out. The lighting on the *Constructions* is dramatic and very direct, casting long energetic shadows on the floor and walls. This dramatic lighting fills the nest of the room with a dim, soothing, reflected light. The environment of this room is more compelling but is not overstated. Rather it seems to have more of a calming effect, a subtle emotive context likened to that in a dream or a memory. The scale, the simplicity of form, and immensity of the processes within the *Constructions* firmly hold the space.

The scale of the *Constructions* is human-sized. This human scaling is meant to relate to objects of human interaction such as furniture, baggage, or a vehicle. This scale in combination with a pseudo-utility demands more interaction from the viewer.

*Marooned* evokes the form of a boat or of a basket measuring 39" x 58" x 36". The process of this sculpture involved first creating a steel armature out of varying sizes of steel scrap and banding and welding them together into a grid the form of a large round-bottomed basket. The skin of the sculpture is made from cutting patches of burlap and soaking them in

an acrylic polymer then placing them on the inside of the armature. The layering of the burlap was done in four applications to allow for sagging during the drying time. This sagging in between the grid pattern of the armature gives the feeling of a swollen volume to *Marooned*. I wanted the stance of *Marooned* to feel like that of a boat out of water. To accomplish this I placed sixty pounds of lead in the bottom of the piece inside the armature. The lead is flattened-out, formed to the inside of the armature, and cemented in place by two layers of plaster. The lead and plaster are covered up by multiple layers of tar on the inside of the sculpture. In contrast to the deep, dark surface of the tar in the interior of *Marooned*, the exterior is covered in several layers of flesh-toned bees wax, lending the sculpture the feeling of raw skin. The wax has been scraped off the armature on the exterior of the sculpture to articulate its structure.

The mood of *Marooned* is one of abandonment. The stance of *Marooned is that of a boat out of water*, a vessel that has outlived its usefulness and is now in a state of decay. The stance, the materials, and the form, all evoke the feeling of loneliness. The feeling of abandonment in *Marooned* is a result of a period of physical separation in my life. *Marooned* is a reflection or expression of the feelings I experienced during this period of my life.

*Huddle* is a pair of related, ambiguous coupled forms. *Huddle* measures 16" x 25" x 43" and is composed of black walnut and sumac. The wood used for the sculpture started out as logs in the studio. I stripped the

logs and roughed' them out with a chainsaw and then with a Lancelot blade, a chainsaw blade mounted on a four-inch angle grinder. After I roughed' the forms out I began refining and smoothing the surface through the use of several planes, spoke shaves, and sand paper. I then mortised the sumac into the flat end of the black walnut. The two forms appear to be leaning to one side; I achieved this by connecting the forms with a steel rod at an angle to produce the desired lean. I then finished the wood with a mixture of natural oils and layers of paste wax.

Many conclusions are offered in the form of *Huddle*; a conjunction of similar beings, a pair or a couple huddling together for warmth or comfort, as well as sensual allusions. *Huddle* is representative of the idea of a partnership or marriage and the combination of two related souls.

*The Dakota Kid and The Great Potato Maneuver* is the largest of the *Constructions*; it measures 60" x 75" x 40". The impetus for *The Dakota Kid and The Great Potato Maneuver* came from the main material used in the sculpture- old wire fencing. While looking through a country dump pile, I noticed a generous amount of this fencing piled up together in mostly flat sheets. I was attracted to the layering of space and the play of light on the wire. The reflecting light reminded me of the reflection of the sun on the tall grasses of the prairie. I chose to form the wire fencing into the shape of a large vessel resembling the nose of an airplane or a potato with its end cut flush. The steel armature, which creates this form and supports the wire fencing, is constructed from rebar and is again built in a grid

structure. The finish of *The Dakota Kid* and *The Great Potato Maneuver* is a multi-hued rusted patina.

*The Dakota Kid* and *The Great Potato Maneuver* is an abstracted representation of myself. It is in the shape of a vessel implying that it is a container for something or an object, which travels through time and space, both of which could be seen as representations of a person. Its height standing upright is exactly my height on its interior. As I previously mentioned, the old wire fencing reminds me of the prairie, the place where I grew up. Potato is also a name my partner calls me from time to time. As for Dakota Kid, I am from South Dakota, something that is probably an identifying characteristic.

*Entropy*, measuring 25" x 55" x 52", is a vessel form with a long projection coming from the bottom. It is built out of larch and ponderosa pine. This form evokes the idea of a primitive boat or a large wooden bell. The largest section in *Entropy* started out as a cracked and rotting larch butt-cut, which is the first six to eight feet to the tree starting from the ground, measuring 7' x 3' x 3'. The first thing I did to begin shaping this sculpture was to cut an indentation in the middle of the log as the beginning of a concavity. Using a chainsaw, axes, hatchets, adzes one of which I put into my left shin, mauls, and wedges I began to roughly shape the exterior of the form. To shape the interior of the form, I started repeated fires inside the indentation to slowly burn out the opening. Carving with fire is a careful time-consuming process, and as a result it

took about a month and a half after starting the sculpture before the log lost enough weight to be moved into the studio. Once in the studio, the log developed four major cracks and would not hold up to further shaping. I carefully broke the log apart along the cracks, and then dowelled and glued the joints back together, which accounts for all the little circles of dissimilar wood across the surface of the sculpture. After the glue had dried I finished shaping the largest section with a Lancelot blade, angle grinders, rasps, hand planes, spoke-shaves, and finally ascending grits of sand paper. I mortised the ponderosa pine, which I carved separately, into the bottom of the larch behind the concavity. For the finish of *Entropy* I oiled on the larch and waxed on the ponderosa.

The relationship between the material and process is the most prevalent aspect of this sculpture. Both of the woods used in *Entropy* were in the process of decay or in a system of entropy before their employment in the sculpture. The larch was a butt-cut, which is normally discarded and not used for lumber because there is too much sap and pitch collected in the bottom of the tree that it would take too long to dry it out enough to be suitable for lumber. The ponderosa pine was also taken from a pre-felled and rotting tree, and is blue-bitten, which are the blue-gray streaks in the wood grain caused by bark beetles. The process of burning out the concavity is also a system of entropy or a cycle of losing energy.

*Sustenance* is a large form resembling a cotton swab, or a fuzzy popsicle. It measures 29" x 74" x 46" and is made of ash and Australian

top wool, which has been soft- felted. I created *Sustenance* using a combination of various fabrication processes. First I laminated four layers of ash together to form the wood protrusion in the sculpture and the backbone to the internal armature. After the lamination was dry, I shaped the ash into its tapered form using hand planes and spoke-shaves. Then I clamped the form to a table leaving all of the non-shaped side overhanging to build a wooden armature around it. I built the armature out of plywood and pine using five ribs radiating out from the center spine of ash. I painted the armature and covered it with hard wire cloth and aluminum window screen to give the sculpture its form and to be resistant to water used in the felting process. I wrapped five layers of wool roving in crisscrossing directions in preparation for felting the wool over the armature. To felt the wool I used hot soapy water and lots of hand working to remove air from the layers of wool and bond it together. After felting, the end result is a tightly stretched thick skin of soft wool over the internal armature. The transition between the wool and the wood is through a seal of bees wax.

The content of *Sustenance* mainly centers on formal aspects and materials/processes. One of the reasons I chose to use wool in this sculpture was because it is a physically enticing material. It feels good on the hands, soft to the touch and viewers will be more likely to physically engage the sculpture. The mood of *Sustenance* is nurturing and soothing

in contrast to the mood of *Entropy*. I see *Sustenance* as a system of creation or growth and in a comparative relationship with *Entropy*.

***Pairings:***

The *Pairings* are a more numerous group of sculptures located in the center hallway of the gallery. Many of these sculptures were conceived of as types of visual, cognitive, and physical toys and are intended to be manipulated by the viewer. The scale of these objects is much smaller and ranges from 1/2" x 1 1/8" x 1/2" to 13 1/2" x 36" x 10". This smaller scale allows for a more intimate relationship with the sculpture.

The table upon which these sculptures are presented is designed to run the length of the wall directly behind it and is two feet wide. The *Pairings* are dispersed across the length of the table; given their range in scale, they create a vigorous spatial relationship, playing off different perspectives. The height of the table is three feet and four inches and was intended to raise the *Pairings* closer to the audience in order to more actively engage the viewer's space. The height in combination with the numerous found materials applied throughout the *Pairings* allows for the possibility of everyday associations to develop, while also creating a more intimate and engaging environment.

Many of the *Pairings* involve more direct, less time-consuming processes. For this reason they are crucial to sustaining a flow of ideas. Instead of taking weeks to create they most often take anywhere from minutes to hours to create. In many cases, the combinations of forms in

the *Pairings* are almost impulsive at times. The *Pairings*, being more direct in process, have fed into the larger *Constructions* as ideas for more developed forms, and vice-versa many of the processes and materials used in the *Constructions* have filtered into the *Pairings*. Much energy is still invested in the process of the *Pairings*. I have been collecting found materials for these sculptures for the past two years. I am constantly looking for potential *Pairing* materials. My process for creation of the *Pairings* is to gather all my found objects and to start pairing different objects in juxtaposition to each other. After I come to a decision on the composition of a *Pairing*, I assemble the sculpture usually fairly simply. However, a few of the *Pairings* have taken as long as two months to create. *Prudence* and *Constance* are both bronzes and do not involve any found materials. The process of lost wax casting is fairly involved and requires much work at every step of its undertaking. The hammered surface of *Constance* took over sixty hours itself.

### **Conclusion**

I interpret the multiple layers of my work as relationships, as interconnected parts, which relate to one another and in combination define the whole. Both the *Constructions* and the *Pairings* are non-objective expressions of the comparative relationships between differing and similar forms, a variety of materials and processes, physical and cognitive interactions, as well as personal and emotive qualities. Within

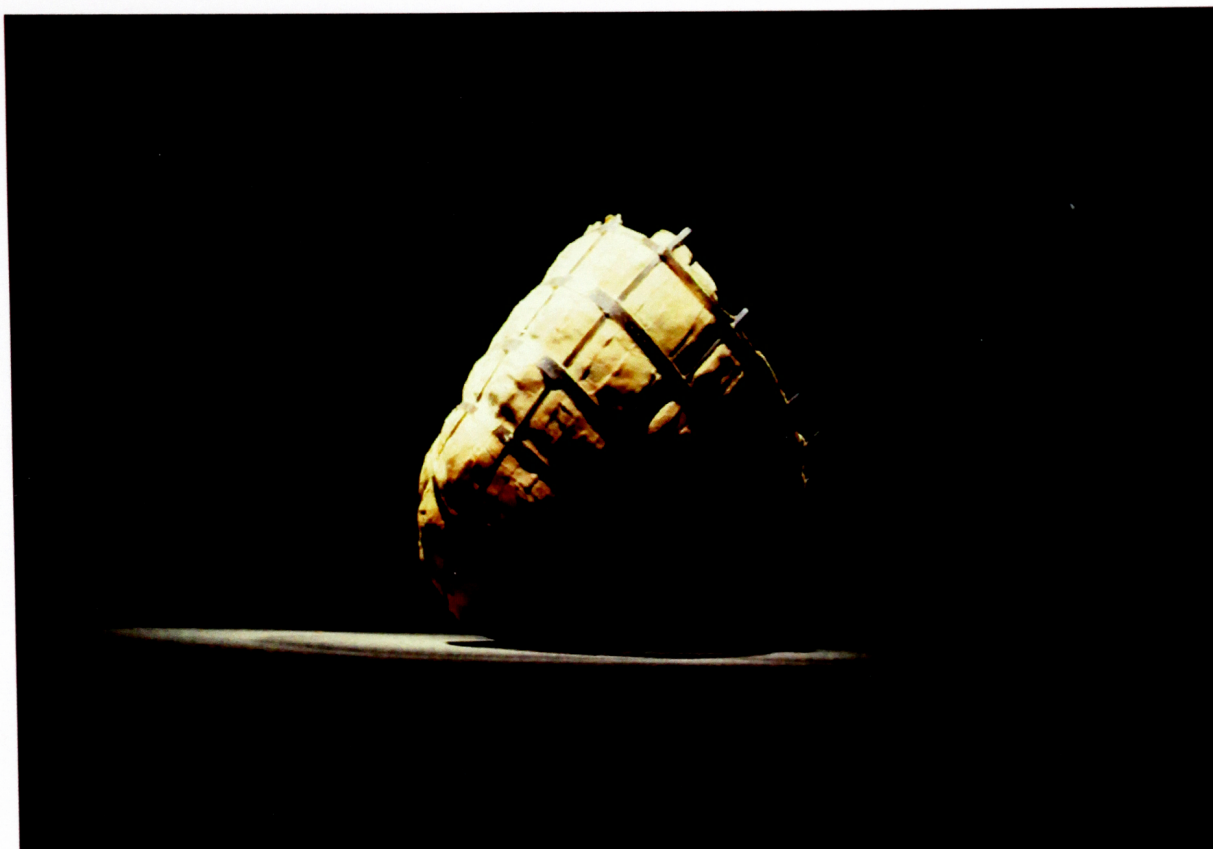


the framework of my aesthetic I seek to create a harmonious composition drawing from an examination of these relationships. My interest in relationships has been nurtured my entire lifetime. It comes from observing these relations everyday, the relationship between different people, people of the same family, between man and nature, within nature itself, within society, between society and culture, amongst cultures, and between technology and culture.

I am inundated with multiple comparisons and relations all day long. I seek to understand these relationships in juxtaposition to an understanding of myself. As an artist, I relate to society as a conduit observing and interpreting these relationships then transcribing them back into my work.

As for future work, I see myself continuing to explore the varying dynamic of these relationships through an abstract and non-objective format. I hope to maintain a studio practice continuing to refine my work as an artist and my own search for the “self.”

The following list and selected definitions of terms are intended as another means to interpretation of these relationships. The terms are seen as evocative words relating to the notions, elements, and concepts existing in the sculptures comprising *relation*. The list is a random creative thought process associating physical, conceptual, formal, and emotional relationships.



Engage – 1. to provoke a response, either formally, emotionally, physically, or intuitively. 2. to form a connection between the viewer and an art object. 3. to form a connection between the emotions of the creator and the art object. 4. in process – to utilize the material. 5. in form – to activate the space through the elements of the sculpture. 6. in experience – to interact with the art object, to physically contact the sculpture.

## List of terms

### **surface**

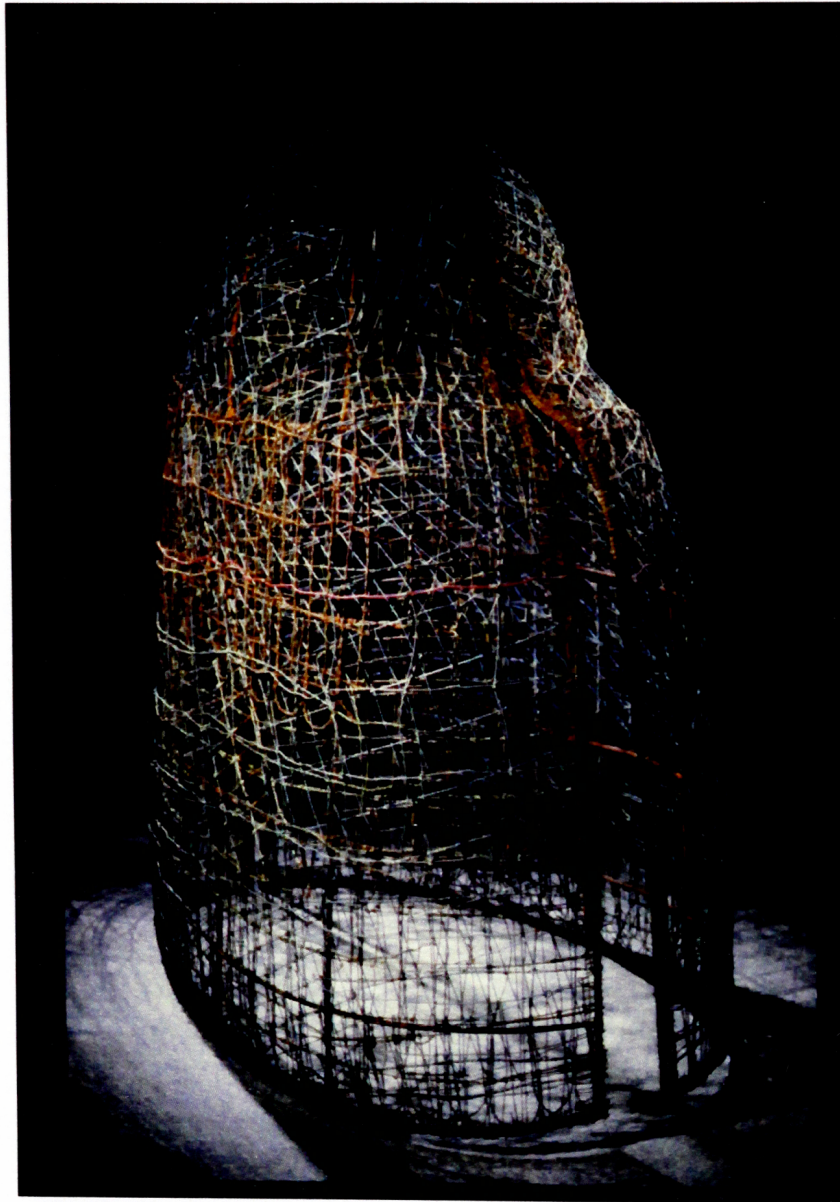
distance  
observation  
movement  
experience  
mountains  
**relationship**  
prairie  
flat  
balance  
potential  
inherency  
operator  
interaction  
physical  
**engage**  
significance  
process  
material  
tension  
intuition  
weight  
meditative  
harmony  
place  
connection  
touch  
evocative  
gravity  
shape  
**self**  
reaction  
**unity**  
**space**  
integrity  
sensitivity  
autologous  
essence  
play  
context  
volume  
**time**  
expression  
cognition

fabricate  
transform  
awareness  
derivative  
work  
outside  
roll  
**direction**  
mass  
activate  
system  
intention  
dispersed  
model  
environment  
scale  
**random**  
**form**  
apparatus  
variance  
concept  
mechanism  
**pure**  
entrenched  
sense  
passage  
protrusion  
**society**  
conduit  
progression  
grid  
empty  
vessel  
subtly  
proximity  
**edit**  
spontaneity  
conductivity  
accumulation  
dialogue  
impulse  
utility  
empathy  
toy

culture  
stance  
hard  
**simplicity**  
found  
human  
reach  
push  
perspective  
tree  
urge  
object  
demand  
structure  
communication  
reduce  
condition  
emotion  
**platform**  
element  
**plane**  
pull  
continuous  
dynamic  
rhythm  
oneness  
layers  
**application**  
soft  
**implement**  
translate  
density  
position  
depth  
fluid  
repetition  
**comparative**  
amendment  
transition  
**provoke**  
innate  
**aim**  
omission  
implicit

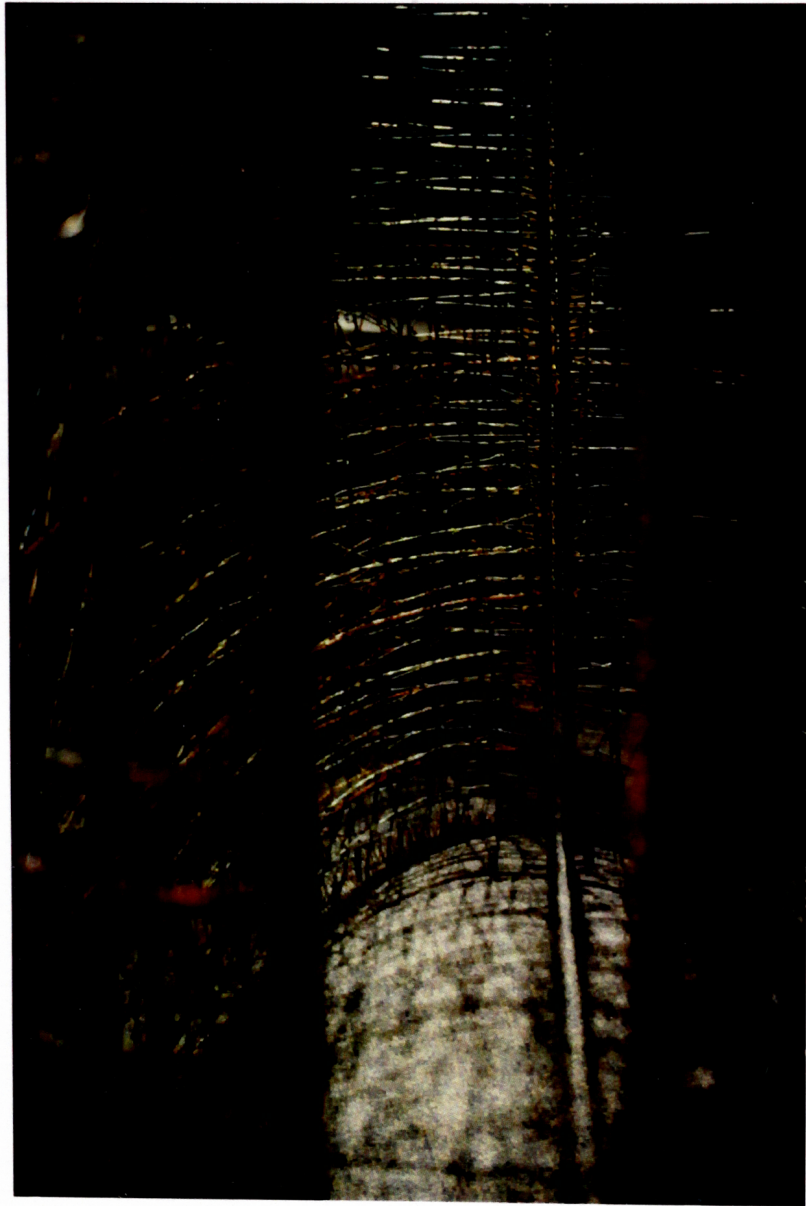


**connection** - 1. the interrelations between things that depend on,  
involve, or follow each other. 2. an interaction. 3. an  
understanding of a relationship, or experience. 4. a joining, a  
coupling, or union.











**Sensitivity** – 1. of the **se**n**se**s, **con**nect**e**d by **se**ns**or**y **re**cept**ion** or **trans**mission, a **fe**el**ing**. 2. **re**s**pon**d**ing** and feeling **re**ad**ily** or **ac**utely to **var**ious stimuli. 3. **high**ly **per**cept**ive** or **re**s**pon**s**ive** **int**ellectually, **ph**ysically, **em**otionally, or **ae**sthetically. 4. an **aw**are**ne**s**s** of **im**plied **co**nditi**on**s or a **surr**ou**nd**ing **envi**ron**me**nt.



**Simplicity** – 1. free from **C**omplication, pure, unadulterated. 2.  
innocent, common, easily recognized, honest. 3. intrinsically  
universally complete.





**EXpeRienCe** – 1. to attemp**t**, a venture, **i**nteract**i**on, or participat**i**on. 2. personal in**v**ol**v**ement, or observat**i**on. 3. the a**c**t of li**v**ing th**r**ough an event. 4. the cogn**i**tive, ph**y**sic**a**l, or emot**i**onal effect on a view**e**r ca**u**sed by the direct react**i**on to a ha**p**pen**i**ng, art ob**j**ect, or embra**c**e.



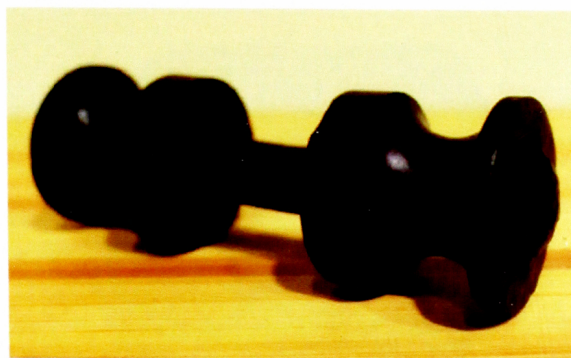
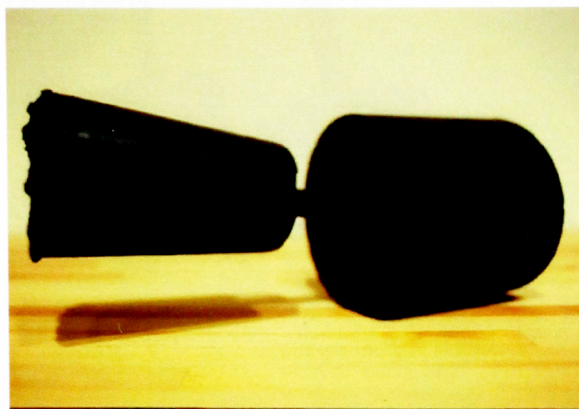




**Observation** – 1. the act or power of noticing, experiencing. 2. paying close attention to, having a strong awareness of. 3. recording or experiencing through visual, physical, cognitive, or emotional means.



**Apparatus** – 1. the instruments, materials, tools, etc. required for a specific use or operation. 2. the means or system by which a thing is kept in action or a desired result is obtained. 3. the art object used for the delivery, transition, or expression of a concept, form, or emotion.

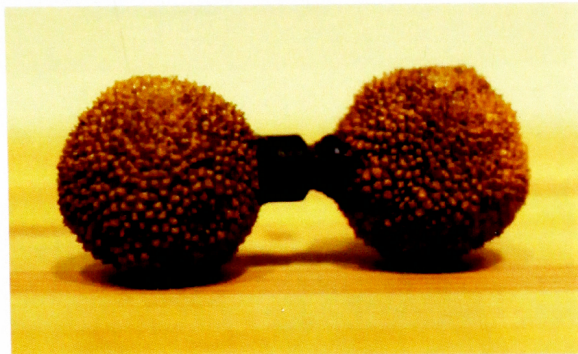


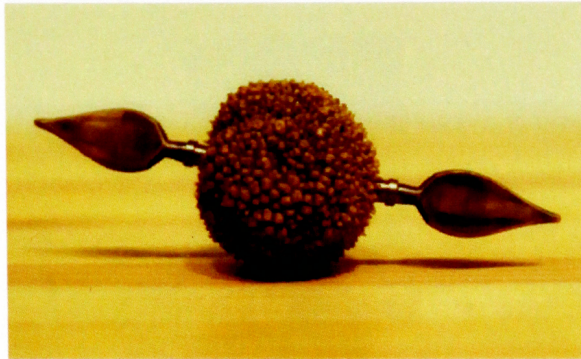




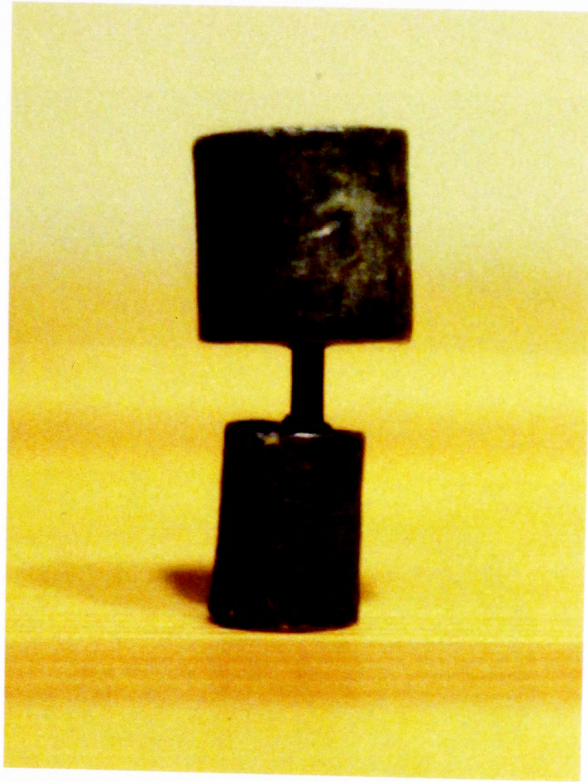


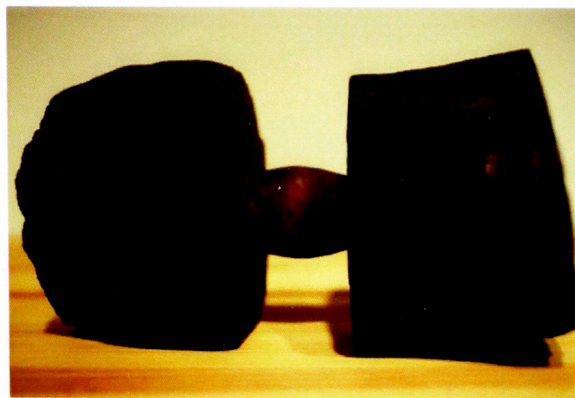




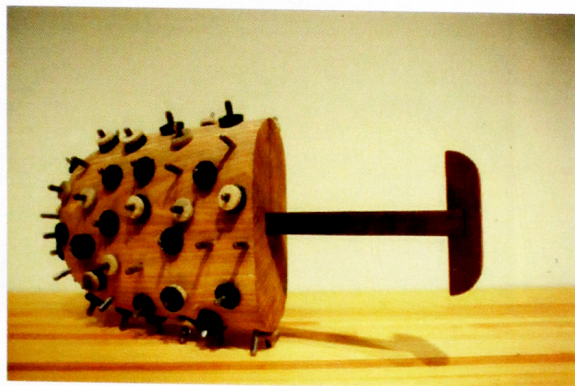
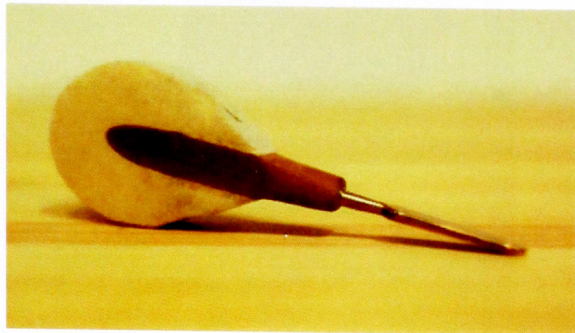




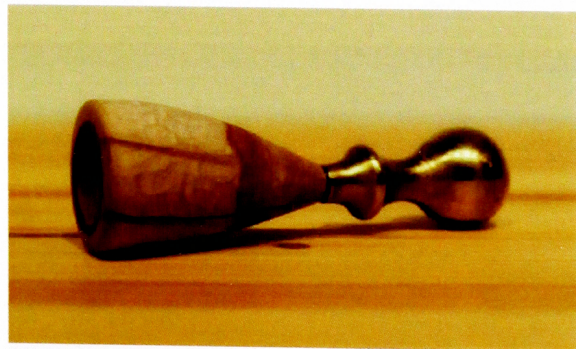
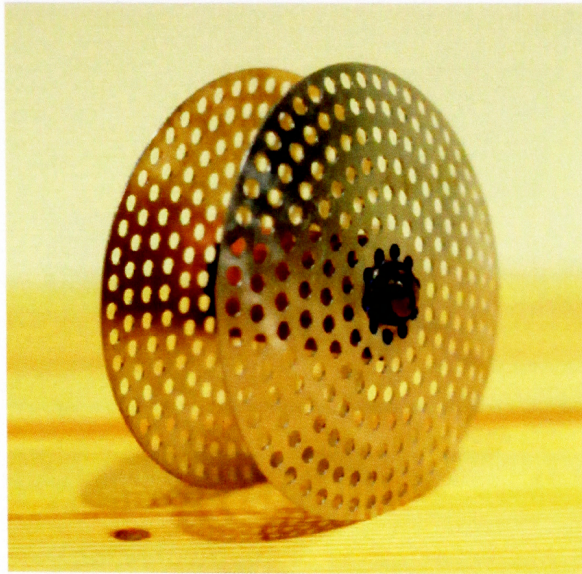


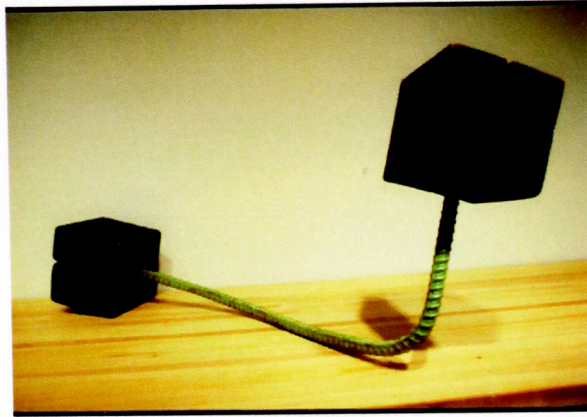




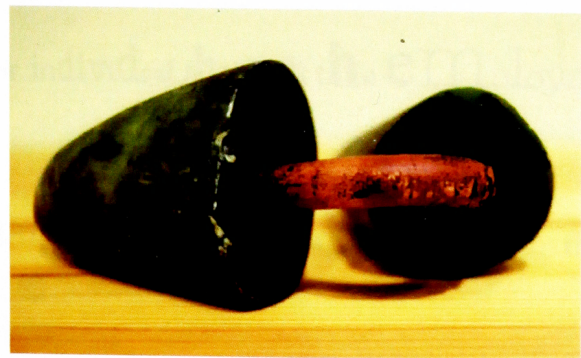
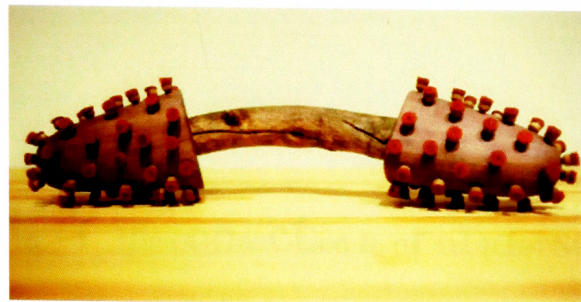
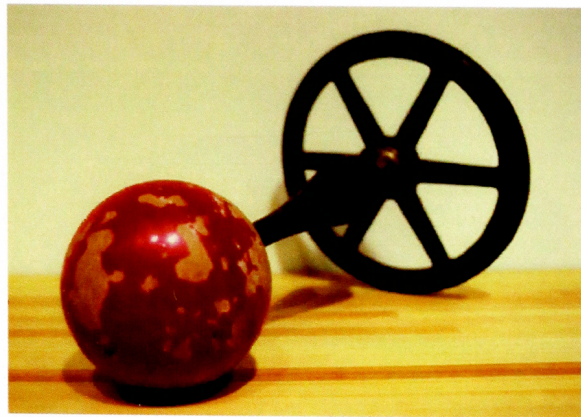
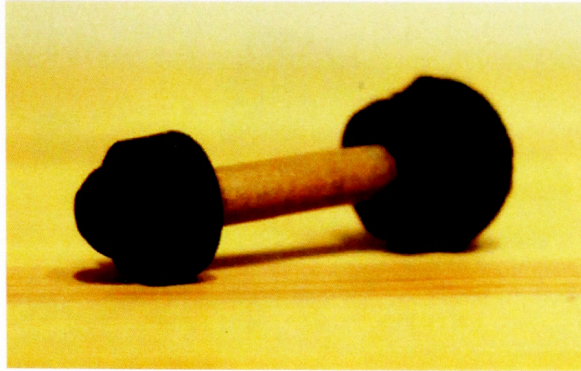


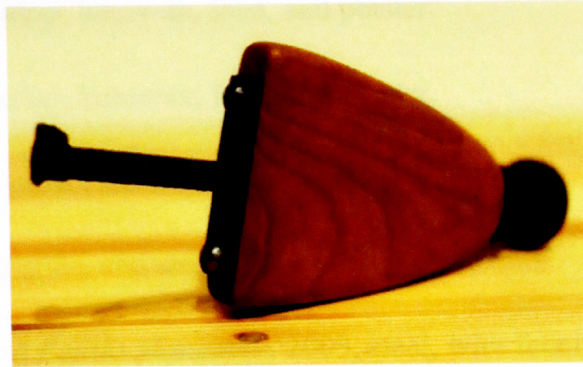












**Relationship** – 1. the connection to or understanding of an object, experience, or individual through the employment of a emotional, intellectual, physical, or formal relation. 2. the act or quality of, pairing forms, content, materials, and processes together.

## List of Images

<i>Marooned</i> , 2002, steel, tar, burlap, beeswax, lead, and plaster.	19
<i>Marooned</i> , 2002, steel, tar, burlap, beeswax, lead, and plaster.	19
<i>Huddle</i> , 2002, black walnut, sumac, and steel.	21
<i>Huddle</i> , 2002, black walnut, sumac, and steel.	21
<i>The Dakota Kid and The Great Potato Maneuver</i> , 2003, steel, wire fencing, wire	23
<i>The Dakota Kid and The Great Potato Maneuver</i> , 2003, steel, wire fencing, wire	24
<i>Entropy</i> , 2003, larch and ponderosa pine.	26
<i>Entropy</i> , 2003, larch and ponderosa pine.	26
<i>Sustenance</i> , 2003, ash, felted wool, and beeswax.	28
<i>Sustenance</i> , 2003, ash, felted wool, and beeswax.	28
<i>Pairings</i> , 2003, (group shot) mixed media and table.	30
<i>Pairings</i> , 2003, (group shot) mixed media and table.	32
<i>Pairings</i> , 2003, (group shot) mixed media and table.	32
<i>Pairings</i> , 2003, (group shot) mixed media and table.	34
<i>Pairings</i> , 2003, (group shot) mixed media and table.	34
<i>Pairing #1</i> , 2002, bronze-found material.	36
<i>Pairing #2</i> , 2002, steel-found material.	36
<i>Pairing #3</i> , 2002, pine, copper, and beeswax.	36
<i>Pairing #4</i> , 2002, steel and found objects	36
<i>Pairing #5</i> , 2002, steel-found material.	37
<i>Pairing #6</i> , 2002, mahogany and found object.	37



<i>Pairing #7, 2002, steel-found objects.</i>	37
<i>Pairing #8, 2003, steel, teak, and found object.</i>	38
<i>Pairing #9, 2003, bronze and copper.</i>	38
<i>Pairing #10, 2003, bronze.</i>	39
<i>Pairing #11, 2003, sycamore seeds, and found object.</i>	39
<i>Pairing #12, 2003, steel wool and found object.</i>	39
<i>Pairing #13, 2003, sycamore seed and found object.</i>	40
<i>Pairing #14 Prudence, 2003, bronze.</i>	40
<i>Pairing #15 Constance, 2003, bronze.</i>	40
<i>Pairing #16, 2003, lead.</i>	41
<i>Pairing #17, 2003, steel-found material.</i>	41
<i>Pairing #18, 2003, wood and found object.</i>	41
<i>Pairing #19, 2003, ceramic and found objects.</i>	42
<i>Pairing #20, 2003, larch and found object.</i>	42
<i>Pairing #21, 2003, iron wood.</i>	42
<i>Pairing #22, 2003, wood-found material.</i>	43
<i>Pairing #23, 2003, found objects.</i>	43
<i>Pairing #24, 2003, Purple Heart, ash, found objects.</i>	43
<i>Pairing #25, 2003, mahogany, felt, found objects.</i>	44
<i>Pairing #26, 2003, wood and found objects.</i>	44
<i>Pairing #27, 2003, wood and found objects.</i>	44
<i>Pairing #28, 2003, lilac and found object.</i>	44

<i>Pairing #29, 2003, burnt pine and found object.</i>	45
<i>Pairing #30, 2003, oak, birch, cement, and copper.</i>	45
<i>Pairing #31, 2003, wood-found material.</i>	45
<i>Pairing #32, 2003, cement and found object.</i>	45
<i>Pairing #33, 2003, birch and found objects.</i>	46
<i>Pairing #34, 2003, found objects.</i>	46
<i>Pairing #35, 2003, black walnut, lilac, and found objects.</i>	46
<i>Pairing #36, 2003, soapstone and copper-plated steel.</i>	46
<i>Pairing #37, 2003, cherry and found objects.</i>	47
<i>Pairing #38, 2003, wood, lead plate, and lead wire.</i>	47

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